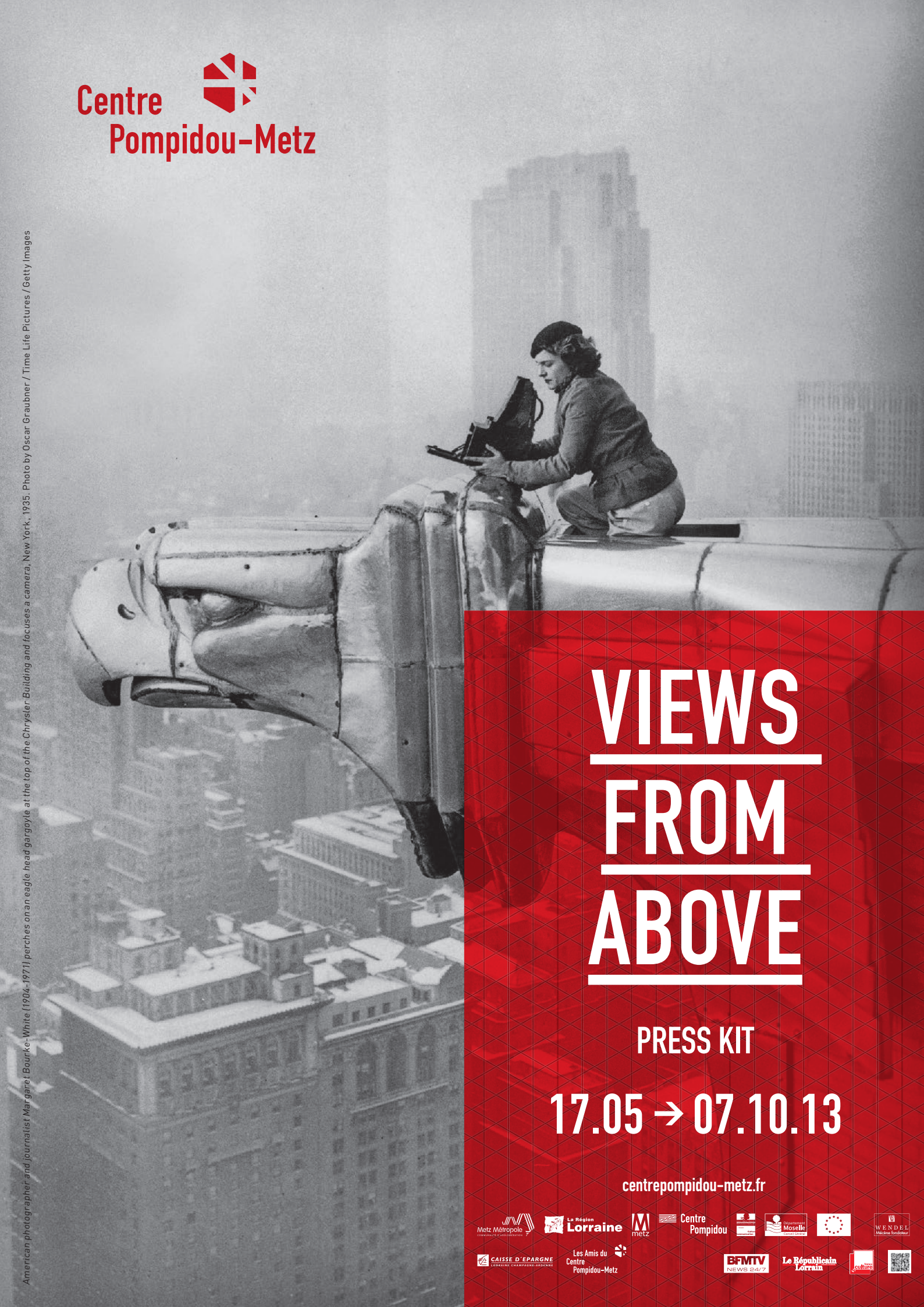
Centre Pompidou-Metz



American photographer and journalist Margaret Bourke-White (1904-1971) perches on an eagle head gargoyle at the top of the Chrysler Building and focuses a camera, New York, 1935. Photo by Oscar Graubner / Time Life Pictures / Getty Images

VIEWS FROM ABOVE

PRESS KIT

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1.
GENERAL PRESENTATION
VIEWS FROM ABOVE

OPEN TO THE PUBLIC FROM 17 MAY TO 7 OCTOBER 2013
GRANDE NEF AND GALERIE 1

Views from above considers how an elevated perspective, from the first aerial photographs of the mid–nineteenth century to the satellite images, has transformed artists' perception of the world.

Covering more than two thousand square metres, the exhibition gives us the power of Icarus and in some five hundred works (paintings, photographs, drawings, films, architecture models, installations, books and journals) offers a singular and spectacular view of modern and contemporary art.

There has been a considerable regain in interest in the aerial view over recent years. From the success of Yann Arthus–Bertrand's Earth From Above to the popularity of Google Earth, we are fascinated by this bird's–eye view as much for the beauty of the landscapes it reveals as for the feeling of omnipotence it inspires.

The exhibition draws on this popularity to return to the origins of aerial photography and explore its impact on the work of artists and, consequently, the history of art.

When Nadar took his first aerial photographs from a hot–air balloon in the 1860s, he freed the gaze. To contemplate the world not at eye–level but from a flying machine was to destroy the perspective thinking of the Renaissance, based on the human scale. The moving, floating body is no longer the fixed point that conditions our vision of space. This new, panoramic view blurs landmarks and relief, slowly transforming the land into a flat surface whose visual reference points are no longer distinguishable one from the other.

Right up to today, artists, photographers, architects and film–makers have continued to explore the aesthetic and semantic implications of this displaced perspective. Now this fascinating journey is the subject of an unprecedented multidisciplinary exhibition.

The exhibition unfolds in eight themed sections — displacement, planimetrics, extension, detachment, domination, topography, urbanisation, supervision — that travel through the modern era, marked by two world wars. Innovative scenography takes visitors through time as well as space: little by little, the "view from above" rises from balcony level to a satellite.

Head Curator
Angela Lampe, Curator, National Museum of Modern Art, Centre Pompidou

Associate Curator
Alexandra Müller, Research and Exhibition Manager, Centre Pompidou–Metz

Associate Curator for contemporary art
Alexandre Quoi, Research and Exhibition Manager, Centre Pompidou–Metz

Associate Curator for Film
Teresa Castro, Senior Lecturer, Université Paris III

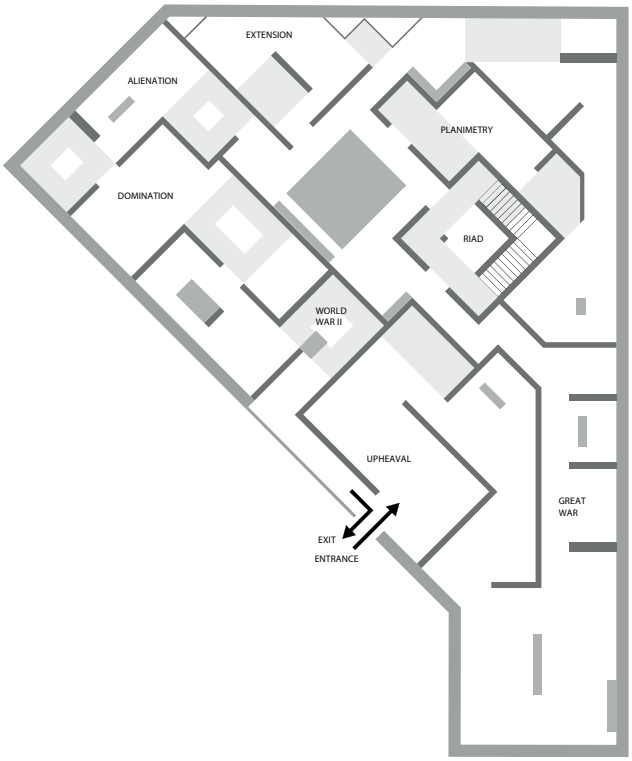
Associate Curator for Photography
Thierry Gervais, Assistant Professor, Ryerson University, Toronto

Associate Curator for Architecture
Aurélien Lemonier, Curator, National Museum of Modern Art, Centre Pompidou

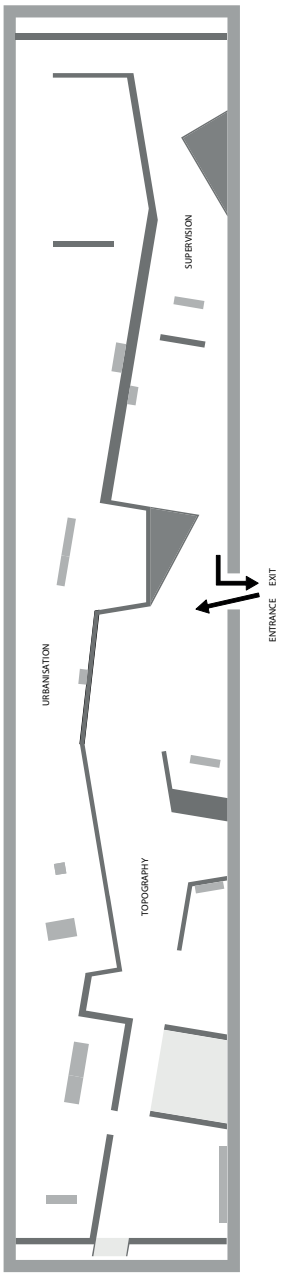
2.
STRUCTURE OF THE EXHIBITION

The exhibition, in two parts, begins in the Grande Nef of Centre Pompidou–Metz with works spanning the period 1850 to 1945. It then rises to Galerie 1 with works produced since 1945. In the "historic" sections, contemporary works are included to create a counterpoint with older works.

GRANDE NEF LAYOUT



GALERIE 1 LAYOUT



GRANDE NEF

DISPLACEMENT

The first photographs taken from a hot–air balloon – by Nadar in 1858–1868 in Paris, and by James Wallace Black in 1860 in Boston – broke with the central perspective inherited from the Renaissance. No longer confined to eye–level, the panoramic view discovered a seemingly flattened world. "The earth unfolds into an enormous, unbounded carpet with neither beginning nor end," wrote Nadar. Spectacular plunging views, made popular by the burgeoning illustrated press and the early cinema, were echoed by the increasingly elevated vantage point which impressionist painters chose for their depictions of urban scenes. Fascinated by the fast–developing world of aviation, cubist artists such as Picasso, Braque, Léger and Delaunay looked for ways to match this technological revolution by fragmenting conventional three–dimensional space.

PLANIMETRICS

With its tens of thousands of trench photographs, taken from a vertical perspective, as well as films and military maps, the First World War provided a fascinating iconography for avant–garde artists seeking to go beyond mimetic illusion. These aerial shots, whose linear structure had neither horizon nor scale, emerged at the same time as abstract painting both in England, in the work of vorticist painter Edward Wadsworth in particular, and in Russia where Kazimir Malevich invented suprematism in 1915. Under the impetus of the Hungarian László Moholy–Nagy, among others, the celebrated Bauhaus school in Germany progressively opened up to modern technology after relocating in 1925 to the town of Dessau, home to the aircraft manufacturer Junkers.

Robert Delaunay, *Eiffel Tower and Gardens, Champ de Mars*, 1922

Oil on canvas, 178,1 × 170,4 cm

© Smithsonian Institution, Hirshhorn Museum and Sculpture Garden, Washigton, D.C.
© The Joseph H. Hirshhorn Bequest, 1981 / Photo : Lee Stalsworth

Vassily Kandinsky, *Akzent in Rosa*, 1926

Oil on canvas, 100,5 x 80,5 cm

Centre Pompidou, Musée national d'art moderne, Paris
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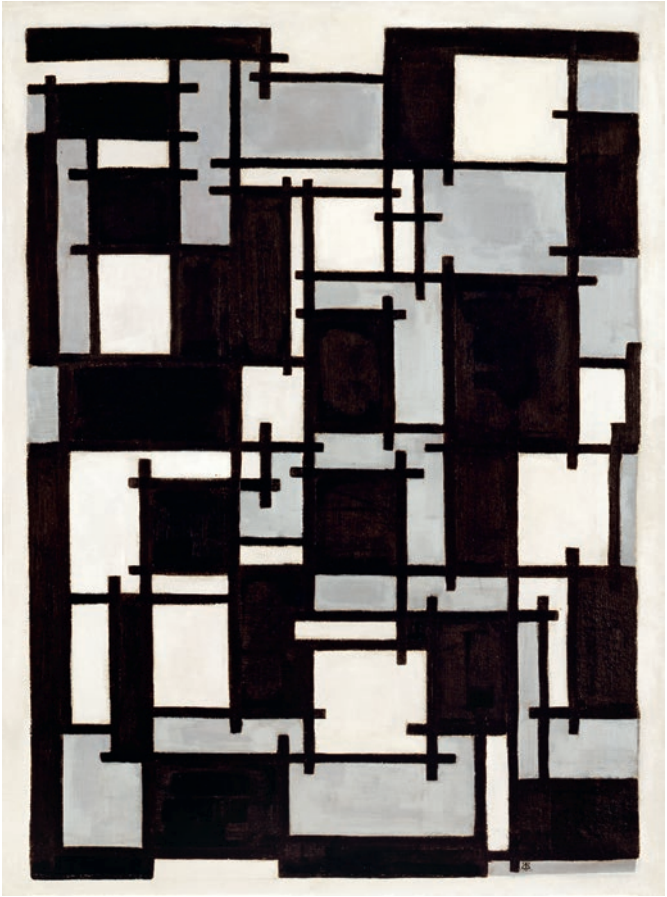
EXTENSION

Inside an airplane, the field of vision is extended as the viewer becomes immersed in a vast space with multiple perspectives. László Moholy–Nagy referred to "a more complete space experience." Like fellow Hungarian Andor Weininger, he looked for ways to transcribe the effects of simultaneity into innovative stage designs. In a similar vein, the artist Herbert Bayer revolutionised the conventions of display by occupying gallery space from floor to ceiling. Members of the De Stijl group, led by Theo van Doesburg, did away with the fixed vanishing point and developed an expanding architecture that was rooted in axonometric drawing.

DETACHMENT

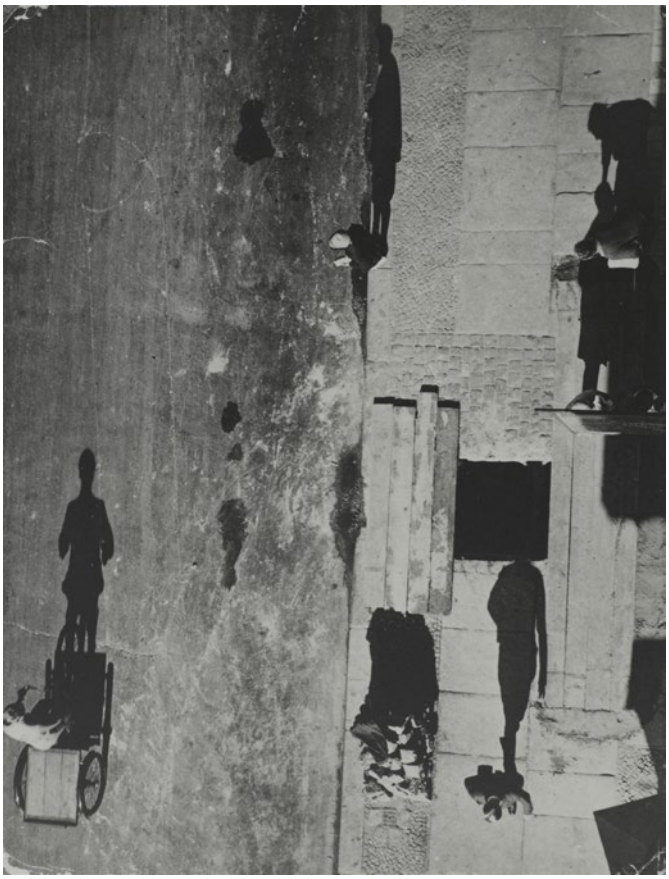
In the mid–1920s, László Moholy–Nagy laid the groundwork for a new aesthetic that would influence modernist photography throughout Europe. At the heart of this New Vision, which champions unexpected vantage points such as the high–angle view, lies a complex perception of the world. Sense of scale disappears, blurring the distinction between near and far; the world seen from above appears to recede from view. The act of seeing becomes a constructive process. As in Brecht's theory of distanciation, the spectator becomes aware of his power to determine perspective. Inspired by the energy and weightlessness of the modern age, photographers captured urban scenes – bridges, squares, railway lines – from high up, while introducing a dreamlike, even fantasy quality to their images.



Theo van Doesburg, *Composition X*, 1918

Oil on canvas, 64 x 45 cm

Centre Pompidou, Musée national d'art moderne, Paris
© Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Philippe Migeat



Umbo, *Unheimliche Strasse*, 1928

Silver gelatine print, 35,5 x 27,9 cm

Centre Pompidou, Musée national d'art moderne, Paris
© Gallery Kicken Berlin / Phyllis Umbehr / ADAGP, Paris 2013
© Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Hervé Véronèse

GALERIE 1

DOMINATION

The thrill and excitement of seeing the world from above procures a sense of power. Such an elevated view is ideally suited to the synchronised choreographies for which, in 1927, the German intellectual Siegfried Kracauer coined the notion of "mass ornament" with explicit reference to the aerial view. Set parallel to the rise of totalitarian ideologies, this domineering vision was adopted both by futurism's *Aeropittura* (aeropainting) and by Nazi propaganda films. At the same time, aerial views inspired Le Corbusier for his city plans for Rio de Janeiro and Algiers, both radical transformations of the existing landscape. In the United States, airborne photography and in particular that of Margaret Bourke–White became an effective tool for promoting an image of American supremacy in the pages of newly–launched magazines such as *LIFE*, which debuted in 1936.

TOPOGRAPHY

As civil aviation developed after the war, airborne views of the landscape below became a rich source of inspiration for artists, particularly in the United States. Jackson Pollock's *drippings* were a first tipping point, following which maps provided a new model for abstract painting of the 1950s and 1960s. Since the 1920s, aerial archaeology had revealed sites which at ground–level remained hidden from view. It later provided a reference for land artists who, from the late 1960s, took art out into the open. They too made use of elevated perspectives when documenting their often fleeting interventions on the vast scale of nature. The same overhead view enabled architects and urban planners, such as Michel Desvigne or Frei Otto, to place their constructions within the perspective of their surroundings.

Tullio Crali, *In tuffo sulla città*, 1939

Oil on canvas, 130 x 155 cm

© Museo d'arte moderna e contemporaneo di Trento e Rovereto, Rovereto

Jackson Pollock, *Painting (Silver over Black, White, Yellow and Red)*, 1948

Painting on paper on canvas, 61 x 80 cm

Centre Pompidou, Musée national d'art moderne, Paris

© ADAGP, Paris 2013
© Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Philippe Migeat

URBANISATION

While the dynamic of the vertical city dominated the pre–war urban vision, come the 1960s the sprawling yet fragmented urban fabric which, like Los Angeles, was dissolving into a disembodied means of travelling from point A to point B had begun to intrigue artists such as Ed Ruscha. Their work sidestepped the visual codes of the – sublime yet fictional — synthesist representation of the modern city, instead inviting a more critical reading of the aerial approach. German photographer Wolfgang Tilmans leaves us to contemplate the now commonplace view from an airplane window. The view from above was also a means of revealing the inadequacies of urban modernisation and showing where the collective utopia had gone wrong, from high–density city centres to row upon row of identical housing.

SUPERVISION

Building on advances in space technology, surveillance is now the main application for aerial imagery. Modern military operations rely heavily on an automated, deindividualised power, illustrated by the recurrent use of drones. This panoptic supervision extends to the civilian world too, in the proliferation of city–centre CCTV but also through the launch, in 2005, of a readily available resource such as Google Earth which has inspired contemporary artists. On another level, aerial photography is a means of monitoring the planet's health and, for many contemporary photographers, a way to alert the population to environmental threats. Some, such as France's Yann Arthus–Bertrand, exploit the visual impact of these images; others such as the American Alex MacLean explore their capacity to reveal the landscape's underlying mechanisms.

Ed Ruscha, *Wen Out for Cigrets*, 1985

Oil and enamel on canvas, 162,6 ×162,6 cm

© Collection Sylvio Perlstein, Anvers (Belgique)
© Ed Ruscha

Alex MacLean, *Big Dimensions*, 30 avril 2010

C-print, 30 x 40 cm

Courtesy the artist and Galerie Gabrielle Maubrie, Paris
© Alex MacLean. Courtesy Dominique Carré

On the occasion of the exhibition, an exceptional order was commissioned to Yann Arthus–Bertrand, who has shot aerial views of the city of Metz and the metropolitan area of Metz Métropole. This project is funded by the Communauté d'Agglomération de Metz Métropole.

FOCUS ON "ÉCHO D'ÉCHOS: FROM ABOVE, WORK *IN SITU*, 2011"

The monumental work by Daniel Buren Écho d'échos: From Above, work *in situ*, 2011 is shown until the end of the exhibition Views from above.

Daniel Buren has created Écho d'échos: From Above, work *in situ*, 2011 for the terrace of Galery 1 as an extension of his exhibition Echos, work in situ, 2011, which was presented from May to September, 2011 in Galerie 3.

In Écho d'échos: From Above, work *in situ*, 2011, the mirror highlights and magnifies the architecture imagined by Shigeru Ban and Jean de Gastines.

Écho d'échos: From Above, work *in situ*, 2011 (detail) © Daniel Buren

3. LIST OF EXHIBITED ARTISTS

A
ABBOTT Berenice
ABDESSEMED Adel
ALBERS Joseph
ALMENDRA Wilfrid
ArT errOriste
ARTHUS-BERTRAND Yann
ATKINSON Lawrence

B
BAY Didier
BAYER Herbert
BAYRLE Thomas
BEL GEDDES Norman
BERKELEY Busby
BLACK James Wallace
BOULADE Antonin and Léo
BOURKE-WHITE Margaret
BRAQUE Georges
BRIDGES Marilyn
BÜCHEL Christoph
BUCKMINSTER FULLER Richard
BURKHARD Balthasar

C
CAILLEBOTTE Gustave
CARLINE Richard
CHASHNIK Ilya
CLOSKY Claude
COBURN Alvin Langdon
COGNEE Philippe
CRALI Tullio

D
DALLAPORTA Raphaël
DAUMIER Honoré
DE PALMA Brian
DEBORD Guy-Ernest
DELAUNAY Robert
DEUTSCH David
DEVAMBEZ André
DESVIGNE Michel
DIEBENKORN Richard
DOESBURG Theo van
DÜRER Albrecht

E
EAMES Charles and Ray
EESTEREN Cornelis van
ESTÈVE Maurice

F
FAROCKI Harun
FEININGER Andreas
FERRARI Léon
FRANCIS Sam
FRANCOIS Michel
FREEDLAND Thornton
FRIEDMAN Yona
FRIZE Bernard

G
GEFELLER Andreas
GEHR Ernie
GERSTER Georg
GIACOMELLI Mario
GIMPEL Léon
GOLDBLATT David
GORIN Jean
GOWIN Emmet
GRANDVILLE (Jean-Ignace-Isidore GERARD, known as)
GRAUBNER Oscar
GRIAULE Marcel
GROPIUS Walter
GURSKY Andreas

H
HADJITHOMAS Joana et JOREIGE Khalil
HALLO Charles-Jean
HAVILAND Paul
HEARTFIELD John
HENNER Mishka
HINE Lewis Wickes
HOOVER H. Earl
HUTCHINSON Peter

I
ICHAC Pierre
IGNATOVITCH Boris

J
JOHNSON Dano and TRAVIS Jeffrey

K
KANDINSKY Vassily
KERTESZ André
KLEE Paul
KLIER Michael
KLUCIS Gustav
KONRAD Aglaia
KOOLHAAS Rem
KRULL Germaine

L
LALANNE François-Xavier
LANDAU Ergy
LE CORBUSIER
LEGER Fernand
LEONARD Zoe
LEWIS Mark
LEWITT Sol
LISSITZKY El
LOTAR Eli
LUMIÈRE Auguste and Louis

M
MACLEAN Alex
MALEVITCH Kasimir
MAN RAY
MARINETTI Filippo Tommaso
MASOERO Filippo
MATTHEUER Wolfgang
MOHOLY-NAGY László
MOLE Arthur S. and THOMAS John D
MONDRIAN Piet
MONET Claude
MORRIS Robert

N
NADAR (Gaspard-Félix Tournachon, known as)
NAMUTH Hans
NAPANGARDI RUBY Rose Yarraya
NEUBRONNER Julius
NEVINSON Christopher
NOGUCHI Isamu

O
O'KEEFFE Georgia
OPPENHEIM Dennis
OTTO Frei
OUD Jacobus Johannes Pieter

P
PERRAULT Dominique
PETSCHOW Robert
PICASSO Pablo
POLKE Sigmar
POLLOCK Jackson

R
RICHTER Gerhard
RIEFENSTAHL Leni
RISTELHUEBER Sophie
ROH Franz
ROVNER Michal
RUSCHA Ed

S
SCHELCHER André
SCHIELE Egon
SCHUM Gerry
SEVERINI Gino
SHEELER Charles
SMITHSON Robert
SOUIETINE Nikolaï
STEICHEN Edward
STEVENS Albert William
STORR Marcel
STRAND Paul
SUPERSTUDIO

T
TATO (Guglielmo SANSONI, known as)
THIEL Frank
TILLMANS Wolfgang
TISSANDIER Gaston
TOBEY Mark

U
UMBO (Otto Umbehr, known as)
UTAGAWA Sadahide

V
VALLOTON Félix
VANTONGERLOO Georges
VOSTELL Wolf

W
WADSWORTH Edward Alexandrer
WEININGER Andor
WENZ Émile
WYLER William

4. LENDERS

AUSTRIA

VIENNA

Albertina, Vienna

BELGIUM

ANTWERP

Collection Sylvio Perlstein — Anvers

FRANCE

BEAUVAIS

Musée départemental de l'Oise

CHALON-SUR-SAÔNE

Musée Nicéphore-Niépce, Ville de Châlon-sur-Saône

GRENOBLE

Musée de Grenoble

IVRY-SUR-SEINE

ECPAD

MARNE-LA-VALLÉE

The Walt Disney Company France

METZ

49 NORD 6 EST — Frac Lorraine

NANCY

Musée des beaux-arts de Nancy

NEUILLY-SUR-SEINE

Turner Broadcasting

System France

NANTERRE

Bibliothèque de documentation internationale contemporaine (BDIC)

PALAISEAU

EPI Diffusion

PARIS

Altitude, photography agency

Association Frères Lumière

Association Musée Air France

Bibliothèque historique de la Ville de Paris

Bibliothèque nationale de France

Centre Pompidou, Musée national d'art moderne

Collection Liliane et Bertrand Kempf

Collection Ghislain Mollet-Viéville

École nationale supérieure des beaux-arts

Collection Xavier Barral, NASA/JPL/University of Arizona

Fondation Le Corbusier

Galerie Bugada & Cargnel

Marian Goodman Gallery

Galerie In Situ

Galerie Kamel Mennour

Galerie Catherine Putman

Galerie Daniel Templon

Maison européenne de la photographie

Mobilier National, Manufactures des Gobelins, de Beauvais, de la Savonnerie

Musée de l'Armée

Musée d'art moderne de la Ville de Paris

Musée national Picasso

Musée d'Orsay

Musée du quai Branly

Observatoire du Land Art

Société française de photographie

SAINT-OUEN

Gaumont Pathé Archives

GERMANY

BERLIN

Akademie der Künste, Kunstsammlung

Bauhaus-Archiv Berlin

Berlinische Galerie — Landesmuseum für Moderne Kunst, Fotografie und Architektur

BPK — Bildagentur Preussischer Kulturbesitz

Bildagentur für Kunst, Kultur und Geschichte

Bundesarchiv

COLOGNE

Galerie Gisela Capitain

Galerie Priska Pasquer

Galerie Thomas Rehbein

Museum Ludwig, Cologne

Theaterwissenschaftliche Sammlung, University of Cologne / Germany

The Estate of Sigmar Polke

DESSAU

Archiv Bernd Junkers

DÜSSELDORF

Galerie Bugdahn und Kaimer

Kunstsammlung Nordrhein-Westfalen

FRANKFURT AM MAIN

Art Collection Deutsche Börse, Deutsche Börse AG

Städel Museum, Frankfurt am Main

HANOVER

Sprengel Museum — Kurt und Ernst Schwitters Stiftung

KARLSRUHE

Südwestdeutches Archiv für Architektur und Ingenieurbau, Karlsruher Institut für Technologie (KIT)

Staatliche Kunsthalle Karlsruhe

MUNICH

Ketterer Kunst

Münchner Stadtmuseum

REMAGEN

Landes-Stiftung Arp Museum Bahnhof Rolandseck

WOLFSBURG

Kunstmuseum Wolfsburg

ITALY

MILAN

Touring Club Italiano Archive

ROVERETO

Mart — Museo di arte Moderna e contemporanea di Trento e Rovereto

TRENTO

Museo dell'Aeronautica Gianni Caproni

NETHERLANDS

ROTTERDAM

Nai — Nederlands Architectuurinstituut

SPAIN

MADRID

Museo Thyssen-Bornemisza, Madrid

SWITZERLAND

ADLIGENSWILL

Chantal and Jakob Bill Collection

BASEL

Beyeler Foundation, Riehen/Basel

BERN

Zentrum Paul Klee

GENEVA

Musées d'art et d'histoire de la Ville de Genève

ZURICH

Galerie Gmurzynska

UNITED KINGDOM

LONDON

Archive of Modern Conflict

Galerie Hauser & Wirth

Imperial War Museum

Tate

UNITED STATES

AUSTIN, TX

Enspire

Harry Ransom Center, University of Texas at Austin

BURBANK, CA

Warner Bros.

CHESTER, CT

LeWitt Collection

CHICAGO

The Art Institute of Chicago

College Park, MD

National Archives and Records Administration

COLORADO SPRINGS, CO

Colorado Springs Fine Arts Center

LONG ISLAND CITY, NY

The Noguchi Museum

NEW YORK

Amy Plumb Oppenheim Collection

Pace/Mac Gill Gallery

David Zwirner Gallery

Moeller Fine Art Ltd

The Museum of Modern Art

Time & Life Pictures / Getty Images

Pace Gallery

ROCHESTER, NY

George Eastman House

SANTA BARBARA, CA

The Estate of R. Buckminster Fuller

SANTA MONICA, CA

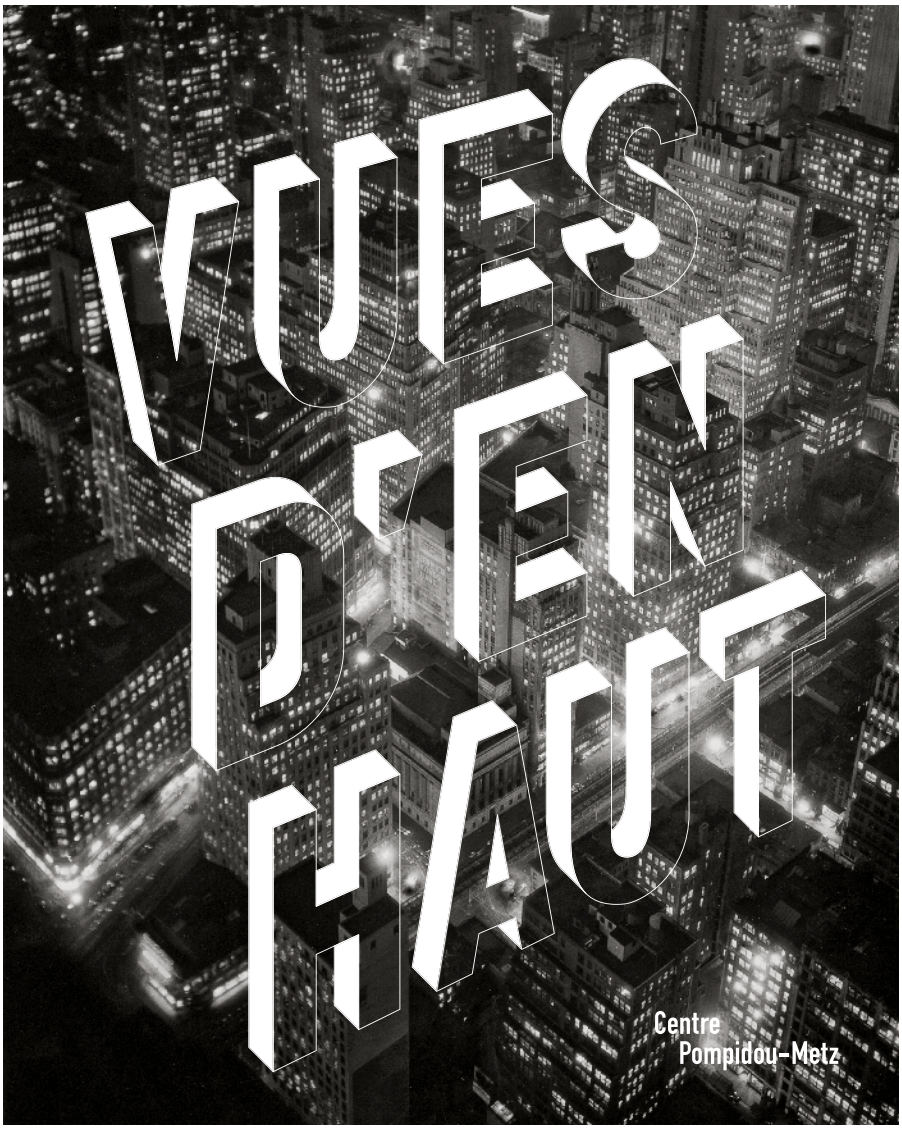
Eames Office

WASHINGTON, D.C.

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution

And other lenders who wish to remain anonymous.

5. CATALOGUE



COLLECTIVE WORK COORDINATED BY ANGELA LAMPE

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Berenice Abbott, Nightview, New York, 1932. The Art Institute of Chicago. © Berenice Abbott / Commerce Graphics, Courtesy Howard Greenberg Gallery, New York

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LIST OF AUTHORS

Christopher Adams is an *assistant curator* of the Estorick Collection of Modern Italian Art in London. He is currently writing his doctorate thesis on the developments of Italian futurism in the 1940s at the University of Essex. He has also published various articles in journals such as Baseline, *Creative Review or Print Quarterly*.

Christoph Asendorf is tenured professor of "Kunst und Kunsttheorie" at the Kulturwissenschaftliche Fakultät, Europa-Universität Viadrina, Frankfurt am Main. The French translation of his work Super Constellation, subtitled L'avion et la révolution de l'espace. *L'influence de l'aéronautique sur les arts et la culture modernes*, was published by Macula in 2013.

Ansje van Beusekom studied art history at the VU University Amsterdam, where she received her doctorate in 1998. Her thesis was published in 2001 under the title *Kunst en Amusement. Reacties op de film als een nieuw medium in Nederland, 1895-1940* (Arcadia, 2001). She currently teaches film history at Utrecht University.

Jonathan Black defended a thesis on masculinity and the image of the British soldier in World War I at the University of London in 2003. Among other works, he has published *Form, Feeling and Calculation: The Complete Paintings and Drawings of Edward Wadsworth (1889-1949)* (P. Wilson, 2006) and The Face of Courage: Eric Kennington, *Portraiture and the Second World War* (Royal Air Force Museum, 2011).

Carel Blotkamp is professor emeritus of modern art history at the VU University Amsterdam, as well as an exhibition curator, art critic and artist. He is the author of various monographs dedicated to Piet Mondrian, Pyke Koch, Ad Dekkers and Carel Visser. He has also edited works on the legacy of symbolism, De Stijl and realistic tendencies in the 1920s and 1930s.

Julien Bondaz defended a doctorate thesis entitled *L'Exposition postcoloniale. Formes et usages des musées et des zoos en Afrique de l'Ouest,* at the Université Lumière Lyon 2 in 2009. As a postdoctoral researcher at the Musée du quai Branly, he has explored the history of colonial-era ethnographic and zoological collecting. He is currently pursuing research on patrimonialization in West Africa.

Oliver Botar is a professor of art history at the University of Manitoba (Canada). An expert on Central European Modernism, he is the author of Technical Detours: *The Early Moholy-Nagy reconsidered* (2006) and *Biocentrism and Modernism* (with Isabel Wünsche, 2011). He is currently preparing an exhibition on László Moholy-Nagy which will be held at the ICA in Winnipeg and at the Bauhaus-Archiv in Berlin in 2014.

Marie-Ange Brayer, an art historian, was an assistant curator at the Palais des Beaux-Arts in Brussels (1991-1993) then a resident at the Villa Medici in Rome, where she conducted a study on cartography in contemporary art. Since 1996, she has been the director of the Centre region Frac in Orléans, whose collection focuses on the connection between art and experimental architecture.

Teresa Castro, an art historian and Doctor in film studies, lectures at the Université Paris III– Sorbonne Nouvelle. She is currently pursuing research into visual culture issues. She also works as a critic and a film programmer in collaboration with various publications and venues. She is the author of *La Pensée cartographique des images. Cinéma et culture visuelle* (Aléas, 2011).

Brenda Danilowitz, an art historian, is head curator at the Josef and Anni Albers Foundation. Besides curating numerous exhibitions, she has also edited *To Open Eyes: Josef Albers at the Bauhaus, Black Mountain and Yale* (Phaidon, 2006) and *Anni and Josef Albers: Latin American Journeys* (Hatje Cantz, 2007), and published various essays and articles, particularly on South African art and photography.

Georges Didi-Huberman, a philosopher and art historian, lectures at the School for Advanced Studies in Social Science. He is the author of some forty works on the history and theory of image, spanning a broad field of study, from Renaissance to contemporary art, including 19th century scientific iconography issues and their use by 20th century art movements.

Larisa Dryansky, an alumna of the Paris École normale supérieure (Ulm), is a professor at the Université Paris-Sorbonne (Paris IV). The publication of her doctorate thesis, entitled Déplacements. *Les usages de la cartographie et de la photographie dans l'art américain des années 1960 et du début des années 1970*, is in progress (co-published by CTHS and INHA).

Tristan Garcia, a Doctor in philosophy and writer, is an unclassifiable iconoclast. He is the author of several essays - including *Forme et objet. Un traité des choses* (PUF, 2011) and *Six Feet Under. Nos vies sans destin* (PUF, 2012) - and four novels, the first of which, entitled *Hate: A Romance* (La Meilleure Part des hommes), was one of the literary events of 2008.

Thierry Gervais is an *assistant professor* at the Ryerson University in Toronto, where he teaches history of photography, and head of research at the Ryerson Image Centre. Editor-in-chief of the *Études photographiques journal*, he co-curated the exhibitions L'Événement : les images comme acteurs de l'histoire (Jeu de Paume, 2007) and Léon Gimpel. Les audaces d'un photographe (Musée d'Orsay, 2008).

Hans Georg Hiller von Gaertringen, an art historian, is the author of various publications including *L'Œil du IIIe Reich, Walter Frentz, le photographe de Hitler* (Perrin, 2008), *Junkers Dessau: Fotografie und Werbegrafig, 1892-1933* (Steidl, 2010) and *Schnörkellos: die Umgestaltung von Bauten des Historismus im Berlin des 20. Jahrhunderts* (Mann Verlag, 2012).

Laure Jaumouillé is an art historian. She has contributed to various exhibitions at the Centre Pompidou-Metz, including Masterpieces?, Wander. Labyrinthine variations and Views from above. Since October 2012, she has been a member of the experimental programme in art and politics founded by Bruno Latour at the Paris Institute of Political Studies (Sciences Po).

Julie Jones is a Doctor in contemporary art history. Executive secretary of the French Photographic Society since 2008, she currently works as a research manager at the Centre Pompidou Cabinet de la photographie. She has lectured at the National School of Decorative arts, the National Heritage Institute, the Paris College of Art and the Université Paris I Panthéon-Sorbonne.

Angela Lampe received a doctorate in art history at the Université Paris I Panthéon-Sorbonne in 1999 before joining the Kunsthalle Bielefeld in Germany. Since 2005, she has been the curator of modern art at the National Museum of Modern Art, Centre Pompidou. She has curated numerous exhibitions, most recently including Traces du Sacré (with Jean de Loisy, 2008), Marc Chagall et l'avant-garde russe (2010-2011) and Edvard Munch. L'œil moderne (with Clément Chéroux, 2011-2012).

Aurélien Lemonier, a state architect and graduate in the history and theory of architecture, is currently writing a doctorate thesis on Roger Tallon at the Université Paris I Panthéon-Sorbonne. Since 2009, he has been the curator of the Centre Pompidou Architecture department. Among others, he curated the De Stijl exhibition (2010).

Olivier Lugon, a Doctor in art history, is a professor at the University of Lausanne. An expert in history of inter-war German and American photography, documentary photography and exhibition scenography, he recently published *Fixe/animé : croisements de la photographie et du cinéma au xx^e siècle* (co-edited with Laurent Guido) and *Exposition et médias : photographie, cinéma, télévision* (Lausanne, L'Âge d'Homme, 2010 and 2012).

Gaëlle Morel is a curator at the Ryerson Image Centre in Toronto. The thesis she defended under the supervision of Philippe Dagen was published under the title *Le Photoreportage d'auteur : l'institution culturelle de la photographie en France depuis les années 1970* (CNRS, 2006). She also curated the Berenice Abbott exhibition (Jeu de Paume and Art Gallery of Ontario, 2012).

Alexandra Müller is a research manager at the Centre Pompidou-Metz. She has also worked as a studies and cultural productions manager at the Centre Pompidou contemporary art department (Paris), as a rapporteur at the Regional Directorate of Cultural Affairs (DRAC Île-de-France) and as a chargée de mission at the Paris Cultural Affairs Directorate (DAC) (Maison de Victor Hugo).

Philippe Peltier, an ethnologist and art historian, is the head curator of the Oceania-Insulindia Unit at the Musée du quai Branly in Paris.

Alexandre Quoi, a Doctor in contemporary art history, has lectured at Paris IV-Sorbonne, Limoges and Paris I Panthéon-Sorbonne universities. Currently a research manager at the Centre Pompidou-Metz, where he co-curated the Masterpieces? exhibition (2010), he also designed the Maxime Chanson. L'art, mode d'emploi exhibition (Palais de Tokyo, 2012) and has written numerous articles and essays.

Pascal Rousseau is a professor of art history at the Université Paris I Panthéon-Sorbonne and lectures at the University of Geneva. He has curated various exhibitions, including "Robert Delaunay" (Centre Pompidou, 1999), "Aux origines de l'abstraction" (Musée d'Orsay, 2003) and "Sous influence. Résurgences de l'hypnose dans l'art contemporain" (Lausanne Cantonal Museum of Fine Arts, 2006).

Aleksandra Shatskikh, who graduated from the Moscow State University, is one of the world experts on the Russian avant-garde. She is the author of numerous articles and works on the subject - *Kazimir Malevich: Collected Works in Five Volumes* (Moscow, Gilea, 1995-2004), *Vitebsk: Life of Art 1917-1922* (Yale University Press, 2007) and *Black Square: Malevich and the Origin of Suprematism* (Yale University Press, 2012).

Gilles A. Tiberghien, a philosopher and professor of aesthetics, lectures at the Université Paris I Panthéon-Sorbonne and the Versailles Higher School of Landscape Design. He is an editorial board member of the Cahiers du Musée national d'art moderne and the Carnets du Paysage. He has written various works on art in landscapes, including *Land Art*, which was republished by Dominique Carré in 2012.

Marek Wieczorek, who graduated from Columbia University, teaches art history at the University of Washington. The author of a thesis on Piet Mondrian, he has also published numerous articles and contributed to various works on European avant-gardes and De Stijl in particular. He has recently curated exhibitions on Joe Davis and Carel Balth in Seattle.

6.
PROGRAMME OF CULTURAL EVENTS AROUND THE EXHIBITION

AS PART OF THE FRANCO-GERMAN PROJECT TRANSFABRIK, CENTRE POMPIDOU-METZ AND THE FESTIVAL PERSPECTIVES PRESENT A SERIES OF EVENTS IN METZ AND SARREBRUCK.

DEUTSCH-FRANZÖSISCHES FESTIVAL DER BÜHNENKUNST PERSPECTIVES FESTIVAL FRANCO-ALLEMAND DES ARTS DE LA SCÈNE 16.-26. MAI 2013

TRANSFABRIK

TRANSFABRIK was initiated by the French Institute in cooperation with the Goethe Institute and with the support of Hauptstadtkulturfonds Berlin, the Ministry of Foreign Affairs, the Ministry of Culture and Communication and OFAJ. It also receives support from Total and SACD. This project is part of the Franco-German Year - the fiftieth anniversary of the Elysée Treaty.

PACT Zollverein (Essen), HAU Hebbel am Ufer (Berlin), Kampnagel (Hambourg), Théâtre de la Cité internationale (Paris), Centre Pompidou-Metz, Le Quartz-Scène nationale de Brest, Festival Perspectives (Sarrebruck), Collège des Bernardins (Paris), Atelier de Paris-Carolyn Carlson/Festival JUNE EVENTS, Les Spectacles vivants-Centre Pompidou (Paris) and the Rencontres chorégraphiques internationales de Seine-Saint-Denis.

FRI 17.05.13 TO MON 20.05.13
PERSPECTIVES, LE TEMPS DE VOIR – PERSPECTIVES, TIME TO SEE

KITSOU DUBOIS

INSTALLATION

In 1990, Kitsou Dubois participated in a parabolic flight with the National Centre for Space Studies (Centre National d'Études Spatiales – CNES), thus experiencing a few minutes of weightlessness. She took hold of that extraordinary experience to find a new way of exploring body movement and environmental perception. During her last flight (number 19) in March 2000, she was able to embark cameras on an Airbus A300-ZERO-G for the first time to film in 3D/relief. With Perspectives, time to see, the spectator is given the opportunity to share this unique experience through unprecedented images, together with the "*Bulle*" (Bubble) installation.

In the framework of the TRANSFABRIK project and the Night of Museums

FOYER, WENDEL AUDITORIUM AND STUDIO – ACCESS DURING REGULAR OPENING HOURS

FRI 17.05.13 7 P.M
VOLKSBALLONS – PEOPLES'S BALLOONS

EVA MEYER-KELLER

PERFORMANCE

Artist Eva Meyer-Keller offers an unusual performance at the Centre Pompidou-Metz Forum: figurines representing little GDR soldiers as well as cowboys and Indians, shaped in ice, are tied to helium-filled balloons. Gradually, the balloons rise and lift the melting figures off the ground. The project was created in 2004 for the "Volkspalast" in Berlin, an international cultural project using the Palace of the Republic in Berlin as a temporary venue before it was demolished.

Idea, concept: Eva Meyer-Keller
Coproduced by Eva Meyer-Keller and ZWISCHEN PALAST NUTZUNG e.V.

FORUM

FRI 17.05.13 8 P.M
MÉLODRAME – MELODRAMA

ESZTER SALAMON

DRAMA / PERFORMANCE

Mélodrame – Melodrama - is a solo in the form of a "documentary performance", during which Eszter Salamon re-activates the interviews she had with a woman living in Southern Hungary who, by pure coincidence, bears the same name as her. While reading the words of her homonym on stage, she revisits her gestures and intonations by memory, allowing spectators, for just a performance, to travel along the life of a 62-year-old woman.

Financed by Hauptstadtkulturfonds
Co-produced by Berlin Documentary Forum 2 (Berlin), far°-festival des arts vivants (Nyon), Next Festival (Valenciennes)
Supported by Le Kwatt

In collaboration with the Passages festival

STUDIO

FRI 19.05.13 3 P.M AND 5.P.M
OPUS CORPUS

CHLOÉ MOGLIA

PERFORMANCE

Her body fully arched on a trapeze, artist Chloé Moglia slowly breaks down each of her movements. Combining total starkness and a disturbing closeness with the spectator, she displays each effort produced by her suspended body. The slightest breath or shiver becomes perceptible. This intimate solo immerses the audience into the heart of the movement, leading the viewer to share the same space and reality as the artist – a fascinating struggle with the void.

STUDIO

SUN 19.05.13 4 P.M
RENCONTRE / ÉCHANGE AVEC – MEETING / EXCHANGE WITH CHLOÉ MOGLIA AND KITSOU DUBOIS

Chloé Moglia and Kitsou Dubois have worked together on movement in weightlessness, particularly during Kitsou Dubois' experiments with parabolic flights, in which Chloé Moglia took part. Through this meeting with the audience, the two artists share their unusual experience and own interpretation of choreographic movement.

WENDEL AUDITORIUM

SUN 19.05.13 10.30 A.M AND 11.45 A.M.
LA JUSTE DISTANCE : REGARD EN ÉQUILIBRE SUR L'ŒUVRE DE MAN RAY / MARCEL DUCHAMP, *ÉLEVAGE DE POUSSIÈRE* – THE RIGHT DISTANCE: A GLIMPSE IN EQUILIBRIUM AT *DUST BREEDING* BY MAN RAY / MARCEL DUCHAM

CLAIRE LAHUERTA

UN DIMANCHE, UNE ŒUVRE – ONE SUNDAY, ONE WORK

In 1920, after letting a certain amount of dust accumulate on his *Large Glass*, Marcel Duchamp traced the thickened outline of his own work in it. The scene, photographed by Man Ray, became a bicephalous work of art, signed by both artists. This bird's eye view on the dust accumulated atop Duchamp's work, first entitled "View taken from an airplane by Man Ray », is one of the major photographs of the Dada and Surrealist periods.

GRANDE NEF

WE 05.06.13 7.30 P.M
LA VUE D'EN HAUT, UN REGARD DES TEMPS MODERNES (1500–2000) – BIRD'S EYE VIEW, A MODERN TIMES PERSPECTIVE

CHRISTOPH ASENDORF

LECTURE

The bird's eye view is one of the ways of making the world your own – these ways, like central perspective, are closely connected with the birth of modern times. The 17th century baroque city already seemed designed for aerial views that were to become a reality with hot-air balloons then aviation. During the 20th century, aeronautics and astronautics deeply altered our cultural system; among other things, this new perception of space radically transformed the artistic representations of the world.

To mark the Bird's eye view exhibition, Macula is publishing the first French translation of Christoph Asendorf's works, under the title Super constellation. L'influence de l'aéronautique sur les arts et la culture (translated from German by Didier Renault, preface by Angela Lampe, 528 pages, EUR 35).

WENDEL AUDITORIUM

SUN 09.06.13 10.30 A.M AND 11.45 A.M

ANCRER L'INFINI : *ROUND THE WORLD*, SAM FRANCIS

CLAIRE LAHUERTA

UN DIMANCHE, UNE ŒUVRE – ONE SUNDAY, ONE WORK

In 1944, after enlisting in the army, American artist Sam Francis was badly injured in a plane accident. Confined to his bed for years, he had to transcend his practice and explore a different way of painting. In such a context of cataleptic experience, he developed a novel perspective on landscapes, his memory generating those huge landscape spaces in which the core becomes a figure and the impression a sensation.

GALERIE 1

SUN 23.06.13 10.30 A.M AND 11.45 A.M

THÉÂTRE DES OPÉRATIONS : AUTOUR DE QUELQUES PHOTOGRAPHIES DE LA SÉRIE *FAIT* DE SOPHIE RISTELHUEBER – THEATRE OF OPERATIONS: AROUND PHOTOGRAPHS FROM THE *FAIT* SERIES BY SOPHIE RISTELHUEBER

ARNAUD DÉJEAMMES

UN DIMANCHE, UNE ŒUVRE – ONE SUNDAY, ONE WORK

An operation, whether military or medical, leaves scars on bodies and landscapes. This lecture tackles the work of Sophie Ristelhueber in the light of surgical strikes and wars seen from above.

GALERIE 1

SUN 07.07.13 10.30 A.M AND 11.45 A.M

CARTOGRAPHIES AFFECTIVES, SOL LEWITT PAR SOUSTRACTION – EMOTIONAL MAPPING, SOL LEWITT BY SUBTRACTION

CLAIRE LAHUERTA

UN DIMANCHE, UNE ŒUVRE – ONE SUNDAY, ONE WORK

American artist Sol LeWitt created a series derived from aerial photographs and maps. On these views, the artist traced geometrical shapes, the result of emotional points marked on the map by inter-connected anchor points subtracted from the original picture. This cut-up technique reflects a certain reserve from an artist more renowned for his abstract, monumental works, revealing here a touching dimension to his work.

GALERIE 1

WE 18.09.13 7.30 P.M

CUBISM FROM ABOVE. CONQUERING THE AIR AND THE INVENTION OF ABSTRACTION

PASCAL ROUSSEAU

LECTURE

Early attempts at flight inspired many avant-garde artists, who were eager to distance themselves from artistic conventions. The airborne view produced new images, rich in geometric forms; it also showed how advances in technology could impact and transform representations of the world. Pascal Rousseau analyses the influences of aeronautics on a generation of Cubist painters (1909-1914), particularly their affirmation of an increasingly abstract conception of painting.

WENDEL AUDITORIUM

WE 25.09.13 7.30 P.M

AERIAL VIEWS AND "CINE-SENSATIONS" OF THE WORLD

TERESA CASTRO

LECTURE

The history of the aerial view in film is rooted in the communion of the motion-picture camera and aerial means of transport. This communion prompted a desire to experience the world as "cine-sensations", as though the aerial view were first and foremost cinematographic. In film, the sensation of flight is just as important as the pleasure of seeing and discovering the Earth from an unusual and dominant point of view. Teresa Castro illustrates this through examples of films taken from very different eras and genres.

WENDEL AUDITORIUM

WE 02.10.13 7.30 P.M

THE FABRIC OF THE LAND SEEN FROM THE SKY

GILLES A. TIBERGHIEN

LECTURE

In *Discovering the Vernacular Landscape*, John Brinckerhoff Jackson wrote about irrigated landscapes seen from above: "We fell into the lazy habit of comparing these landscapes to some familiar pattern: to a tapestry or a floor covering or to the work of some painter: Mondrian or Fernand Léger or Diebenkorn [...] But flying over that other kind of High Plains irrigated landscape proves to be a different experience. It is so huge and yet so simple in composition that we can study it as we look down, perceive it in other than painterly terms. We no longer see the surface as concealing what is beneath it, but as explaining it." Gilles A. Tiberghien addresses this paradoxical statement.

WENDEL AUDITORIUM

7. CREDITS

VIEWS FROM ABOVE IS A CENTRE POMPIDOU-METZ PRODUCTION

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Centre Pompidou-Metz is the first offshoot of a French cultural institution, Centre Pompidou, developed in collaborationwith a regional authority, the Communauté d'Agglomération Metz Métropole.

Centre Pompidou-Metz is an Établissement Public de Coopération Culturelle (public establishment for cultural cooperation) whose founding members are the French State, Centre Pompidou, the Lorraine Region, Communauté d'Agglomération de Metz Métropole and the City of Metz.

Financial support is provided by Wendel, its founding sponsor.

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The Views from above exhibition is aided by the Metz support area (Zone de Soutien de Metz).

It is also supported by the National Institute of Geographic and Forest Information (Institut national de l'information géographique et forestière - IGN).

9.
VISUALS AVAILABLE FOR THE PRESS

Visuals of works in the exhibition can be downloaded at the following address:
centrepompidou-metz.fr/phototheque

User name: presse
Password: Pomp1d57

American photographer and journalist Margaret Bourke-White (1904-1971) perches on an eagle head gargoyle at the top of the Chrysler Building and focuses a camera, New York, 1935

© Oscar Graubner / Time Life Pictures / Getty Images

Robert Delaunay, *Eiffel Tower and Gardens, Champ de Mars*, 1922

Oil on canvas, 178,1 × 170,4 cm

© Smithsonian Institution, Hirshhorn Museum and Sculpture Garden, Washigton, D.C.
© The Joseph H. Hirshhorn Bequest, 1981 / Photo : Lee Stalsworth

Mishka Henner, *Nato Storage Annex, Coevorden, Drenthe*, 2011

Archival giclée prints, 80 × 90 cm

Centre Pompidou, Musée national d'art moderne
© Mishka Henner

Georges Braque, *Les Usines du Rio-Tinto à l'Estaque*, 1910

Oil on canvas, 65 × 54 cm

Centre Pompidou, Musée national d'art moderne
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Richard Diebenkorn, *Urbana #4*, 1953

Oil on canvas

Colorado Springs Fine Art Center, Colorado Springs, États-Unis
Don de Julianne Kemper.
© The Richard Diebenkorn Foundation
© Colorado Springs Fine Arts Center

Paul Klee, *Sizilien*, 1924

Watercolour on paper pasted on cardboard, 29 × 22,5 cm

Centre Pompidou, Musée national d'art moderne
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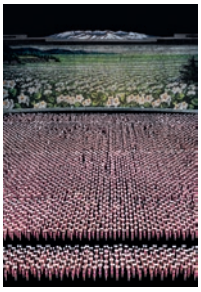
Tullio Crali, *In tuffo sulla città*, 1939

Oil on plywood, 60 x 80 cm

© Museo d'arte moderna e contemporaneo di Trento e Rovereto, Rovereto



Andreas Gursky, *Pyongyang V*, 2007

Photography, 397 × 215 cm

© Adagp, Paris 2013 / Kunstmuseum Wolfsburg

El Lissitzky, *Proun G 7*, 1923

Tempera, varnish and pencil on canvas, 77 × 62 cm

Kunstsammlung Nordrhein-Westfalen, Düsseldorf
© Kunstsammlung Nordrhein-Westfalen, Düsseldorf / Walter Klein, Düsseldorf

Filippo Masoero, *Veduta aerea dinamizzata del Foro Romano, aerodinamica*,1930

Silver gelatine print, 24,4 x 31,6 cm

© Touring Club Italiano Archive, Milan

Georgia O'Keeffe, *Drawing X* [Dessin X], 1959

Charcoal on paper, 63,2 × 47,3 cm

The Museum of Modern Art, New York Don de Abby Aldrich Rockefeller (par échange), MoMA
© Georgia O'Keeffe Museum / ADAGP, Paris, 2013
© 2013 Digital Image, The Museum of Modern Art, New York / Scala, Florence

Laszlo Moholy-Nagy, *Funkturm Berlin*, 1928

Silver gelatine print pasted on cardboard, 24,5 × 18,9 cm

Centre Pompidou, Musée national d'art moderne
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Ed Ruscha, *Wen Out for Cigrets*, 1985

0il and enamel on canvas, 162,6 ×162,6 cm

© Collection Sylvio Perlstein, Anvers (Belgique)
© Ed Ruscha

Nadar, *Vue aérienne de l'Arc de Triomphe en 1868*, 1868

Wet collodion glass negative, 11 × 22

© RMN-Grand Palais (Musée d'Orsay) / Hervé Lewandowski

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American photographer and journalist Margaret Bourke-White (1904-1971) perches on an eagle head gargoyle at the top of the Chrysler Building and focuses a camera, New York, 1935. Photo by Oscar Graubner / Time Life Pictures / Getty Images

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